

## VISUAL RUBRICS FOR SELF-ASSESSMENT

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**Kárpáti, Andrea**

*MTA-ELTE Visual Culture Research Group*

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As art education is shifting focus from 'hedonistic' enjoyment of free creation towards the enhancement of important workplace skills like spatial or colour perception and interpretation, accountability becomes a central issue. ENViL, the European Network of Visual Literacy, through comparative curriculum analyses, literature reviews and interviews undertaken in 21 countries, developed a list of (sub)competencies which were reinterpreted, weighed and structured to formulate a common set of skills, relevant for most European art and design education systems. The Common European Framework of Reference for Visual Literacy (Wagner & Schönau, 2016, Schönau & Kárpáti, 2019) is a set of 16 subcompetences relevant for active participation in European (visual) culture. Use of the first comprehensive visual literacy framework depends on reliable assessment tools. Students tend to focus on superficial features of the performance and do not understand complex criteria like interpretation of formal stylistic features and symbols (Lindstrom 2006; Rayment 2007).

Rubrics have been used for assessment for decades, but their text was found unsuitable for students with poor reading skills or conceptual comprehension challenges (Maarleveld & Kortland 2013). In the age following the Pictorial Turn, characterised by a growing dominance of visual information delivery, it is appropriate to develop image based (self)assessment tools to reveal the emergence and growth of skills and abilities at school. Visual Rubrics are tools to evaluate visual perception and creation, featuring their relevant sub-competencies on four levels, representing their characteristic activities and objects through symbolic images (Groenendijk et al., 2018). Students aged 14-18 in five countries (N=2280) tested these tools in project based art assignments. The Rubrics were piloted in two iterations, followed by interviews and comparisons of teachers' and students' (self)assessment results. Students learnt to consider their working process as well as the resulting object. Teachers reported how all three phases of formative assessment were realised: 1) understanding the learning goals, 2) evaluation of current performance and recognize gaps between this and desired goals, and 3) realise how to bridge this performance gap (Black & William 2009).

Images and terms used in the Rubrics proved to be culture free; the weight of the sub-competencies (and their scoring, indicative of relative importance) was different in the five piloting countries. The presentation will introduce symbols on the Visual Rubric on Production, and interpret validity and reliability data that involve sub-competencies like Designing, Researching, Experimenting, Realising, Using materials and techniques, Interpreting and Presenting. This list indicates that the Visual Rubrics may be utilised in disciplines beyond the arts.

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